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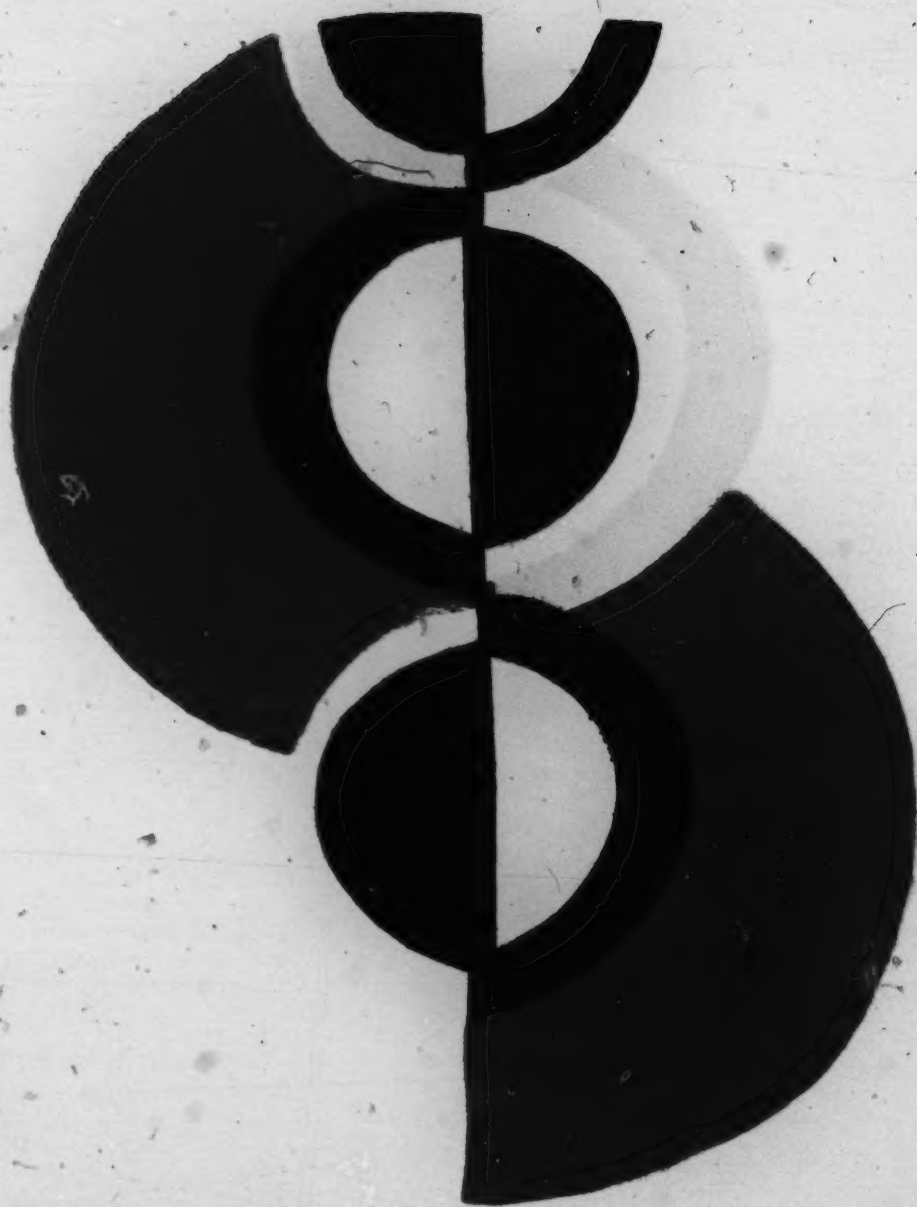
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Robert Delaunay

*Catalogue of an exhibition of his
paintings, reliefs, drawings & lithographs
at the Arts Council Gallery*

THE ARTS COUNCIL OF GREAT BRITAIN 1958

Foreword

The name of Robert Delaunay is well known, with that of Picabia and Kandinsky (forty-five of whose paintings are currently on exhibition at the Tate Gallery), as one of the pioneers of abstract painting. Nevertheless his work is unfamiliar in this country, for it is not represented in our national collections and it is seldom that even isolated examples are exhibited in England. It therefore gives the Arts Council particular pleasure to be able to introduce a representative selection of his paintings, reliefs, drawings and graphic work for the first time. The present exhibition, which has also been shown at the Stedelijk Museum in Amsterdam and the Stedelijk Van Abbe Museum in Eindhoven, is a selection from a large retrospective exhibition held at the Musée National d'Art Moderne, Paris, in the summer of 1957. The only serious omission, owing to the difficulties of transport, is the well-known *City of Paris* of 1912, but a reproduction of this very large painting will be found on the centre page of this catalogue.

Delaunay will be remembered as the founder of that movement to which the poet Guillaume Apollinaire gave the name 'Orphism' and which he described as 'the art of painting new structures out of elements that have not been borrowed from the visual sphere but have been created entirely by the artist himself, and have been endowed by him with the fulness of reality'. Orphism was, to some extent, a development from the early Cubist manner of Braque and Picasso, but Delaunay, greatly influenced by the ideas of rhythmic movement of Marinetti and the Futurists who were active in Paris in 1910-12, tried also to bring the new freedom in the use of colour achieved by Matisse and the Fauves to bear on Cubist art. His overriding concern for colour led him to turn away, for a time at least, from the problems of representation and of depicting tangible objects in space—problems that remained of prime interest to the Cubists—and attempt to cross the frontier into an entirely new kind of art. These are the first fruits of the idea of abstract art, and Delaunay's researches were of considerable interest to those painters working at the time in Munich—Kandinsky, Marc, Macke and Klee—whose ideas were leading them in the same direction. In Germany, he was, in fact, regarded as the most advanced of all French painters in the years immediately before the

1914-18 war, and his influence and achievements in these years have not always been recognized. But it was Delaunay's approach to colour that was revolutionary in his art. To quote again from Apollinaire, 'if a primary colour is not resolved by its complementary it disintegrates in the atmosphere and produces simultaneously all the colours of the spectrum'. To this prismatic art—the breaking down of the spectrum and the rebuilding of its elements, comparable with the breaking down and reconstruction of natural forms by the Cubists—Delaunay gave the name 'Simultaneity'. It is seen here notably in the works of 1912, a landmark in the history of abstract painting. In this year the phase of synthetic Cubism emerged, Mondrian came under the influence of the Cubists in Paris and Kandinsky published his *On the Spiritual in Art*.

Delaunay's development seems to have been disturbed by the outbreak of war and his subsequent isolation in Spain and Portugal when he turned back to representational subjects, while in the 1920s a lack of clear purpose becomes discernible. In the early 'thirties, however, he returned to his abstract style and, realizing its monumental possibilities, began to relate it to architecture. This led him to experiment with new media and he produced a series of reliefs, of which seven are shown here, and the vast murals for the Paris Exposition Universelle of 1937 which were some of the most impressive achievements of modern decoration. An artist of abundant vitality, he devoted the greater part of his life to the study of colour and rhythm, and Fernand Léger has written of him 'It was with Robert Delaunay that we fought the battle . . . for the liberation of colour. Before us, green was a tree, blue was the sky, and so on. After us, colour has become an end in itself.'

The Arts Council wishes to record its gratitude to the artist's widow who, herself a considerable artist, has lent eleven works and thirteen illustrated books from her collection and at whose suggestion the exhibition was brought to this country. We are also grateful to M. Jean Cassou, Conservateur en Chef of the Musée National d'Art Moderne, for his co-operation and to his colleague, M. Bernard Dorival, for permission to quote extracts from his work on contemporary French painting. Our thanks are also due to Dr W. Sandberg, Director of the Stedelijk Museum, and Dr E. L. L. de Wilde, Director of the Van Abbe Museum, who have given valuable assistance in the practical arrangements, and to the lenders who have so generously agreed to the loan of their pictures and reliefs.

PHILIP JAMES

Biographical Note

- 1885-1905 April 12, 1885, Robert-Victor-Félix Delaunay is born in Paris. Owing to the divorce of his parents soon after his birth, he is brought up by his elder sister and her husband, and spends his holidays on their estate near Bourges. Shows little aptitude for study at school except in drawing and natural history. Apprenticed at seventeen to a theatrical designer at Belleville, where he remains for two years.
- 1904-1905 Paints his first pictures at La Ronchère, and then in Brittany, at first under the influence of Impressionism and later that of Gauguin and the Pont-Aven group. Decides to devote himself to painting.
- 1906-1907 Influenced by Neo-Impressionism, but uses large, flat patches of colour, rather than true *pointilliste* technique. Sees much of Jean Metzinger who is working on the same lines. Paints the first version of the *Merry-go-round*, a theme to which he is to return in 1913 and 1922 (see No. 32). Becomes a friend and admirer of the Douanier Rousseau.
- 1908-1909 Studies the theories of Chevreul* and the work of Cézanne. Paints the *Saint-Séverin* series (see No. 8), which foreshadow the *Windows* of 1912.
- 1910-1912 Marries Sonia Terk, a Russian artist, 1910. Three of his paintings meet with violent criticism from the public at the Salon des Indépendants of 1911, where they are shown in the famous Cubist room with work by Metzinger, Gleizes, Léger and Le Fauconnier. In the same year exhibits at the Salon des Indépendants in Brussels and, at the invitation of Kandinsky, at the first 'Blaue Reiter' exhibition in Munich. Paints the *City* and *Eiffel Tower* series (see Nos. 10, 11 and 15). During these years, referred to as his 'cubist', or 'destructive', period, he studies the breaking up and dissolution of form by light. 'Nothing horizontal or vertical,' he wrote later, 'light deforms everything, breaks everything up . . .'. 1912 is a turning point in Delaunay's work. At Laon, in January, paints several landscapes and views of the cathedral, in which he renders depth by a system of values instead of perspective. Holds his first one-man show in Paris. Exhibits the *City of Paris* (see Plate VIII), which marks the end of his 'destructive' period, at the Salon des Indépendants. In April begins the series of *Windows* (see Nos. 12, 14 and 18 to 20), which inaugurate his 'constructive' period and which inspire Apollinaire's famous poem. In these pictures, the artist writes, 'the breaking up of form by light creates

* Michel-Eugène Chevreul, *De la loi du contraste simultané des couleurs*, Paris, 1839, and *Des couleurs et de leurs applications aux arts industriels à l'aide des cercles chromatiques*, Paris, 1864.

coloured planes. These coloured planes are the structure of the picture, and nature is no longer a subject for description but a pretext . . . Paul Klee visits him at his studio and is greatly impressed by his work. In the same year, in the first of the *Circular Forms*, and above all, in the 'simultaneous' *Discs*, Delaunay creates his first purely abstract paintings, abandoning all 'images of reality that come to corrupt the order of colour' (see Nos. 15 and 21-3).

- 1915 Goes to Germany with Apollinaire for his first one-man show abroad—at the Der Sturm gallery in Berlin. Exhibits the *Cardiff Team*, *Third State* at the Salon des Indépendants. Becomes a friend of the writer Blaise Cendrars, and of the young German painter, August Macke, and the American painters, Bruce and Frost, whose work he influences.
- 1914 Exhibits at the Salon des Indépendants a *Hommage to Blériot*, which foreshadows his ultimate development. Overtaken by the war at Fuenterabja. Begins to use wax as a medium and repaints several of his earlier compositions (see Nos. 6 and 12).
- 1915-1917 Settles in Madrid with his family, and paints nudes and gipsies. Moves to Portugal and paints still life, landscape and figure compositions in a comparative/realistic manner (see Nos. 29 and 30). Visits Barcelona in the spring of 1917 and then goes back to Madrid, where he becomes a friend of Diaghilev and Nijinsky and meets Stravinsky and de Falla.
- 1918 Designs the décor for Diaghilev's *Cleopatra* (costumes and models by Sonia Delaunay) and paints portraits of Stravinsky and Massine.
- 1921 After a period of inactivity due to material difficulties returns to Paris and begins to work again.
- 1922-1923 Frequents surrealist and literary circles and paints portraits of the *avant-garde* writers, Soupault, Tzara, Breton, Aragon, etc. (see Nos. 31, 58 and 61).
- 1924-1926 Returns to the theme of the Eiffel Tower and paints landscapes of Paris. In 1925 paints several canvases of the *City of Paris*, the most important of which (No. 35) is exhibited at the Exposition Internationale des Arts Decoratifs, and a series of *Runners* in which he experiments with new ways of expressing space by planes of colour.
- 1930 Abandons figurative themes and returns to complete abstraction with a large panel *Circular Forms*, painted for a private patron, and the first two versions of *Joie de Vivre*.
- 1930-1935 Returns to the *Discs* of 1912 and 1914 and amplifies them in a series of harmonies in contrasting colours entitled *Rhythm* and *Rhythm Without End* (see Nos. 39 and 40). At the same time he strives to relate his experi-

ments to architecture, whose laws of colour, he writes, are the same, and executes a number of reliefs, varnished to reflect the light (see Nos. 41-7).

- 1936-1937 Commissioned to decorate the Palace of Air and the Railway Pavilion for the 1937 Exposition Universelle; with the aid of an architect and a group of young artists, he carries out ten large reliefs in colour and a vast *Rhythm*.
- 1938 Decorates the sculpture hall at the Salon des Tuileries with his wife, Gleizes, Lhote and Jacques Villon. Paints his last pictures, the *Rhythms*, Nos. 1, 2 and 3, which may be considered as his visual testament. Attacked by the illness from which he died three years later.
- 1940-1941 Takes refuge in Auvergne and spends the winter at Mougins. His illness becomes worse and he dies at Montpellier, October 25, 1941.

One-man Exhibitions

- 1912 Paris, Galerie Barbazanges, *R. Delaunay-Marie Laurencin*
- 1913 Berlin, Der Sturm, *R. Delaunay*
- 1919 Bilbao, Salón de la Asociación de Artistas Vascos, *Robert Delaunay: Sonia Delaunay-Terk*
- 1920 Stockholm, Sigge Björck Konsthandel, *Robert Delaunay*
- 1922 Paris, Galerie Paul Guillaume, *Robert Delaunay*
- 1938 Paris, 'Art et Décoration', *Les Revêtements muraux en relief et en couleur de Robert Delaunay*
- 1946 Paris, Galerie Louis Carré, *Robert Delaunay*
- 1948 New York, Sidney Janis Gallery, *The early Delaunay*
- 1949 Lille, Galerie Marcel Evrard, *Robert Delaunay*
- 1951 Berne, Kunsthalle, *Robert Delaunay*
- 1952 Paris, Galerie Bing, *Hommage à Robert Delaunay*; Chicago, The Arts Club of Chicago, *Paintings by Robert Delaunay*
- 1955 New York, The Solomon R. Guggenheim Museum, and Boston, The Institute of Contemporary Art, *Robert Delaunay*; Liège, Musée des Beaux-Arts, *Robert Delaunay*
- 1956 Basle, Galerie Beyeler, *R. Delaunay*; Leverkusen, Städtisches Museum Morsbroich, *R. Delaunay* (afterwards divided and shown in two parts at Freiburg i. Br., Kunstverein, and Mannheim)
- 1957 Paris, Musée National d'Art Moderne, *Robert Delaunay*; Amsterdam, Stedelijk Museum, and Eindhoven, Stedelijk Van Abbe Museum, *Robert Delaunay*

Short Bibliography

STATEMENTS BY ROBERT DELAUNAY

Text published by Guillaume Apollinaire in *Réalité. Peinture pure* in *Les Soirées de Paris* (Paris), No. 11, 1912

Ueber das Licht in *Der Sturm* (Berlin), No. 144-5, January 1915. German translation by Paul Klee

Lettre ouverte au Sturm in *Der Sturm* (Berlin-Paris), No. 194-5, second cahier of January 1914 (letter of December 17, 1913, to Herwarth Walden).

'*El Simultaneisme*' del Señor y la Señora Delaunay in *Vell y Nou* (Barcelona), second year, No. 57, December 15 1917 (two letters from Delaunay to Joan Sacs)

Réponse a l'Enquête 'Chez les Cubistes' in *Le Bulletin de la Vie Artistique* (Paris) fifth year, No. 21, November 1, 1924

Le peintre Robert Delaunay parle in *Surréalisme* (Paris), No. 1, October 1924 (edited Yvan Goll)

Simultanéisme in ARP and LISSITZKY, *Les Ismes* (Zürich), 1925

Text published in MAURICE RAYNAL, *Anthologie de la Peinture en France de 1906 à nos jours* (Paris), 1927

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Letter to August Macke (early 1913) published in GUSTAV VRIESEN, *August Macke* (Stuttgart), 1958

Un texte inédite de Robert Delaunay in *Aujourd'hui* (Boulogne), No. 11, January 1957

Note: The collected writings of Robert Delaunay are to be published shortly by the École Pratique des Hautes Études, Paris

BOOKS, PERIODICALS AND CATALOGUES

MAURICE PRINCET, *Robert Delaunay*, preface to catalogue of exhibition, *R. Delaunay-Marie Laurencin* (Paris), Galerie Barbazanges, February-March 1912

GUILLAUME APOLLINAIRE, *Marie Laurencin-Robert Delaunay in L'Intransigeant* (Paris), March 5, 1912

E. V. BÜSSE, *Die Kompositionsmittel bei Robert Delaunay in Der Blaue Reiter* (Munich, R. Piper), 1912

GUILLAUME APOLLINAIRE, *Robert Delaunay*, album of eleven plates with the poem '*Les Fenêtres*' and catalogue of the exhibition at the Der Sturm Gallery (Berlin), January-February-May 1913

WALDEMAR GEORGE, *Robert Delaunay et le triomphe de la couleur in La Vie des Lettres et des Arts* (Paris), No. XI, 1921

PHILIPPE SOUPAULT, *Robert Delaunay, peintre in Feuilles Libres* (Paris), No. 33, September-October 1923; *R. Delaunay in Het Overzicht* (Antwerp) No. 18-19, October 1923

YVAN GOLL, *Le Peintre Robert Delaunay parle in Surréalisme* (Paris), No. 1, October 1924

FLORENT FELS, *Propos d'artistes. Robert Delaunay in Les Nouvelles Littéraires* (Paris), October 25, 1924

JOSEPH BELTEIL, *Robert Delaunay, peintre de jour in Les Arts Plastiques* (Paris), No. 1, March 1925

JEAN CASSOU, *R. Delaunay et la plastique murale en couleur in Art et Décoration* (Paris), March 1935

JEAN CASSOU, *Robert Delaunay*, preface to catalogue of exhibition at the Galerie Louis Carré, Paris, December-January 1946

F. GILLES DE LA TOURETTE, *Robert Delaunay* (Paris), 1950

Catalogue

Measurements are in inches, followed by centimetres in parentheses;
the height precedes the width

Oils

1 SELF PORTRAIT WITH JAPANESE PRINT (c. 1905)

Oil on canvas, 28 $\frac{3}{4}$ by 19 $\frac{1}{4}$ (73 by 48.5)

Lent by Mme Sonia Delaunay, Paris

On the reverse: *Sea and Rocks (Breton Landscape)*, probably painted in 1905

2 SELF PORTRAIT (c. 1905 or 1906)

Oil on board, 15 by 11 $\frac{1}{4}$ (38 by 28.6)

Lent by Mme Sonia Delaunay, Paris

This painting is unfinished. On the reverse: *Breton Woman, Sea-weed Carrier* (study), probably painted in 1905

3 PORTRAIT OF MADAME CARLIER (1905 or 1906)

Oil on canvas, 25 by 23 $\frac{3}{4}$ (63.5 by 59.5)

Lent by M. Pierre Durelle, Paris

4 PORTRAIT OF M. HENRI CARLIER (1906)

Signed and dated

Oil on canvas, 25 $\frac{1}{4}$ by 23 $\frac{3}{4}$ (64 by 60)

Lent by the Musée National d'Art Moderne, Paris

5 PORTRAIT OF JEAN METZINGER (1906)

Signed and dated

Oil on canvas, 28 $\frac{3}{4}$ by 19 $\frac{1}{4}$ (73.5 by 49)

Private collection, Paris

This painting is also known as *The Man with a Tulip*

6 THE SPIRE OF NOTRE-DAME (1909-14)

Plate II

Signed

Wax on canvas, 22 $\frac{1}{4}$ by 15 (58 by 38)

Lent by Mlle Marguerite Hagenbach, Basle

This painting was begun in oil in 1909, repainted in wax and finished in November 1914

7 SELF PORTRAIT (1909)

Plate I

Signed

Oil on canvas, 28 $\frac{3}{4}$ by 23 $\frac{3}{4}$ (73 by 59.5)

Lent by Mme Sonia Delaunay, Paris

8 SAINT-SÉVERIN (1909)

Plate III

Signed

Oil on canvas, 44½ by 35 (112.5 x 88.8)

Lent by the Solomon R. Guggenheim Museum, New York

9 THE TOWER WITH TREES (1909)

Plate IV

Signed and dated

Oil on canvas, 49 by 35½ (124.5 by 91)

Lent by the Solomon R. Guggenheim Museum, New York

10 EIFFEL TOWER (1910)

Plate V

Titled, signed and dated

Oil on canvas, 78½ by 55½ (198.7 by 136.2)

Lent by the Solomon R. Guggenheim Museum, New York

11 THE CITY NO. 2 (1910)

Plate VI

Titled, signed and dated

Oil on canvas, 57 by 44½ (146 by 114)

Lent by the Musée National d'Art Moderne, Paris

12 WINDOW ON THE CITY (1910-14)

Signed. Inscribed on the reverse: *série des fenêtres sur la ville 1910-11-12 (contraste simultané)*

Wax on canvas, 21½ by 17½ (54 by 44.8)

Lent by Mme Coutrot, Paris

This painting was begun in oil in 1910, repainted in wax and finished in September 1914.

13 THE CITY (1911)

Titled, signed and dated

Oil on canvas, 56½ by 43½ (142.5 by 110)

Lent by the Solomon R. Guggenheim Museum, New York

14 'LES FENÊTRES SIMULTANÉES SUR LA VILLE' first part, second motif, first replica 1911

Inscribed on the reverse: *ce document devait revenir à un poète; A J. Cassou R. Delaunay* (in a heart drawn half in red, half in blue); *Les fenêtres simultanées sur la ville. 1911. 1^{re} partie. 2^e motif. 1^{er} réplique*

Oil on canvas; mounted on panel, 18½ by 15½ (46 by 40)

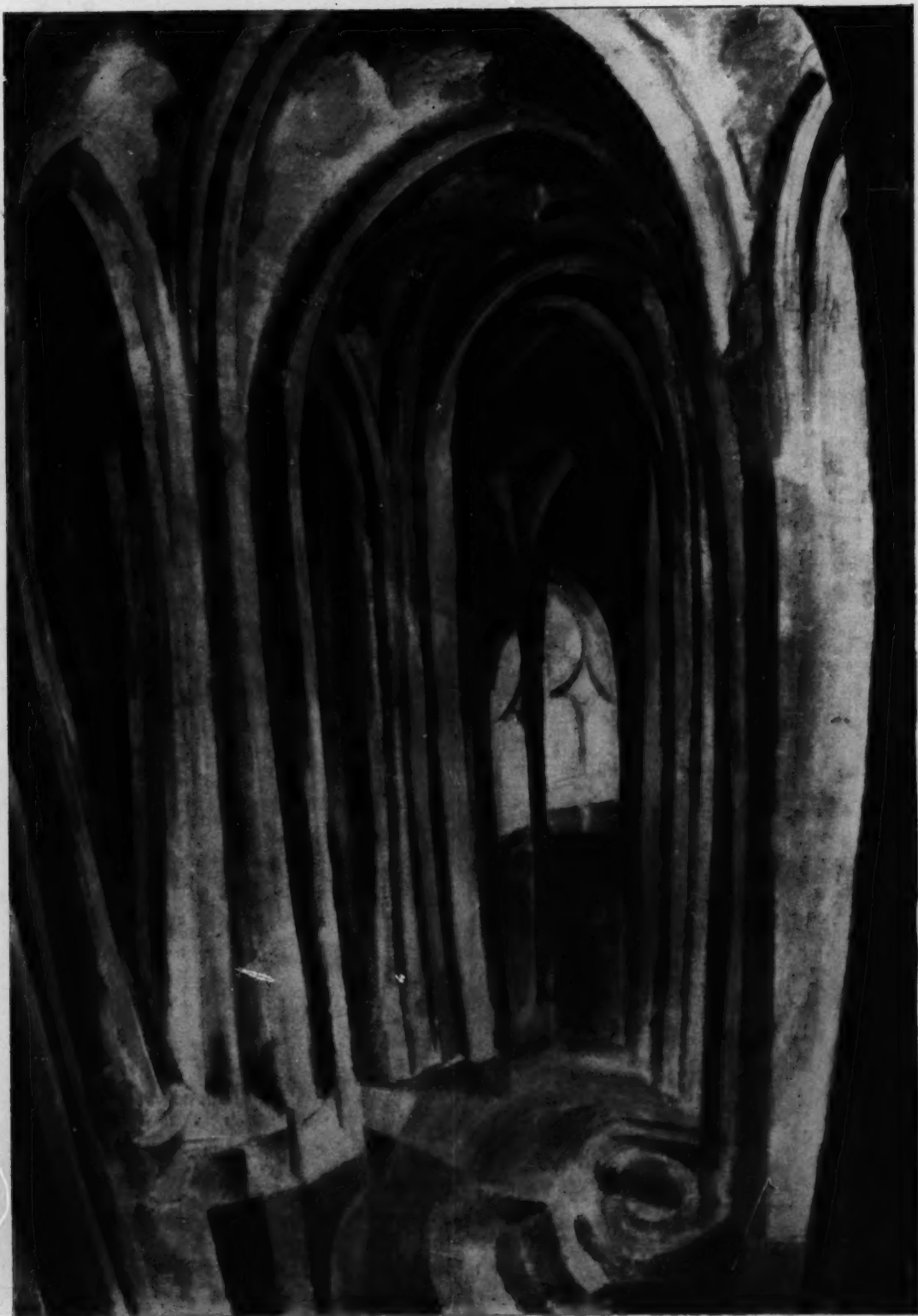
Lent by M. Jean Cassou, Paris



1 Self Portrait 1909 (7)



II The Spire of Notre-Dame 1909-14 (6)



III Saint-Séverin 1909 (8)



iv The Tower with Trees 1909 (9)



v Eiffel Tower 1910 (10)

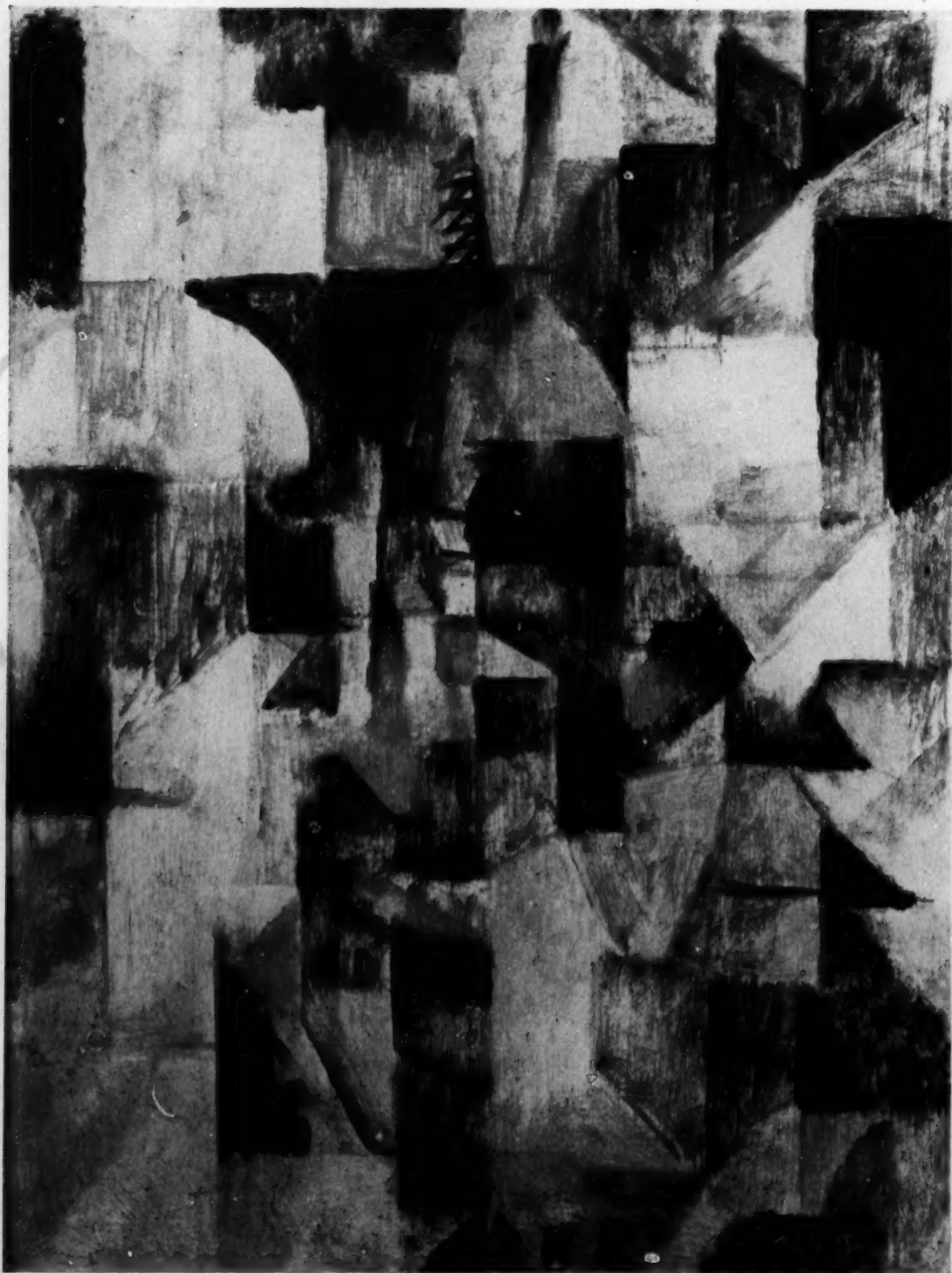




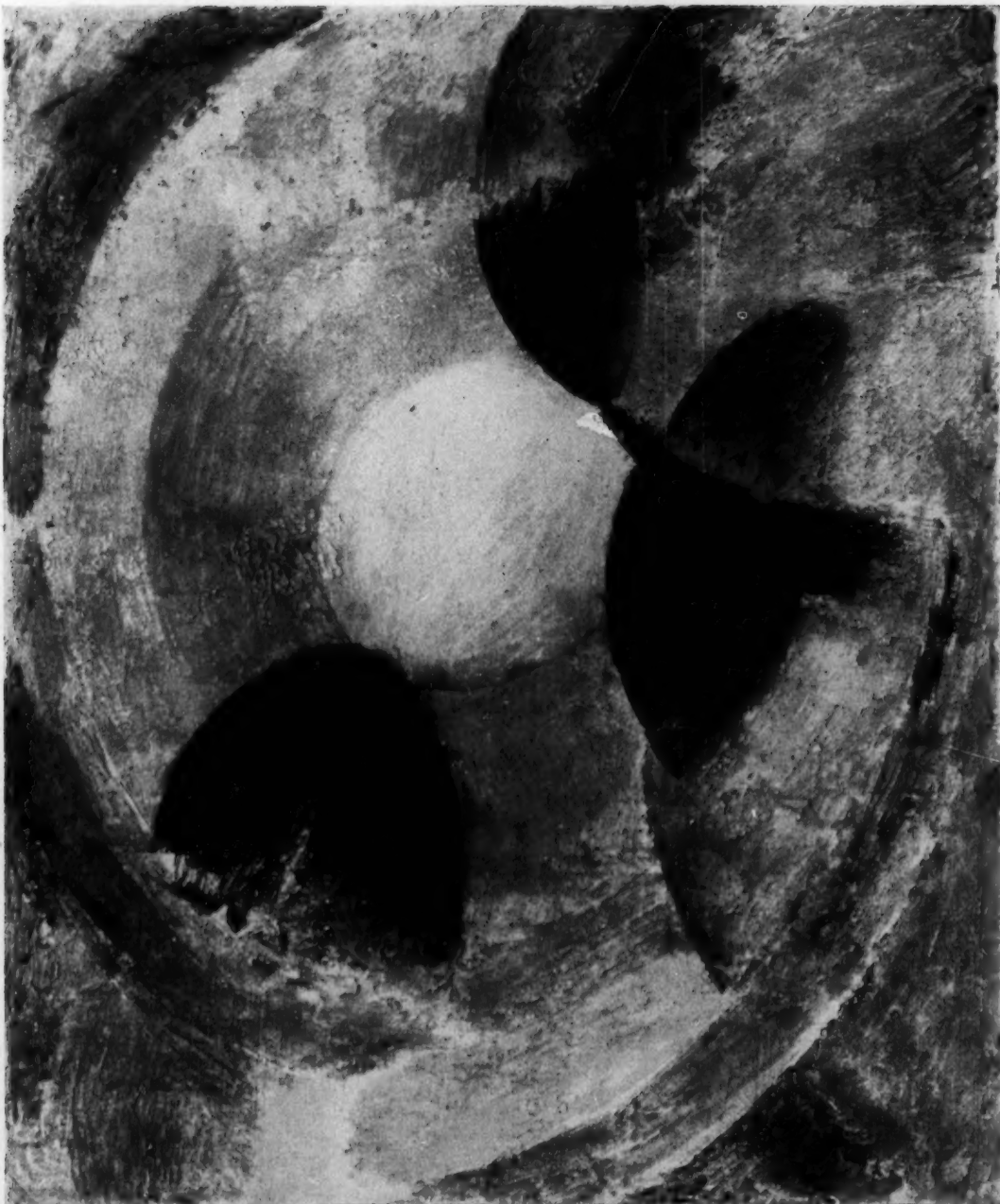
vii The Towers of Laon 1912 (16)



viii The City of Paris 1910-12. Oil on canvas, 105 $\frac{1}{4}$ x 159 $\frac{1}{4}$. *Musée National d'Art Moderne, Paris* (not exhibited)



ix The Windows on the City 1912 (20)



x Circular Forms. Moon 1913 (25)



xI Circular Forms. Sun. Moon 1912-13 (21)





XIII Portrait of Bella Chagall 1925 (33)





xv Orange Relief 1936. Oil on canvas, with reliefs probably in plaster, $57\frac{1}{2} \times 34\frac{1}{2}$.
Private collection, Paris (not exhibited)

- 15 DISC (1912)
Oil on canvas, 52 $\frac{1}{2}$ dia. (134)
Lent by Mr and Mrs Burton G. Tremaine, Meriden, Conn. (USA)
Delaunay's first non-figurative painting
- 16 THE TOWERS OF LAON (1912) Plate VII
Titled and signed
Oil on canvas, 63 $\frac{1}{2}$ by 51 $\frac{1}{2}$ (162 by 130)
Lent by the Musée National d'Art Moderne, Paris
- 17 THE TOWER WITH CURTAINS (1912)
Signed
Oil on canvas, 46 $\frac{1}{2}$ by 38 (117 by 96.5)
Lent by the Coutrot Collection, Paris
- 18* THE WINDOWS (1912)
Signed and dated; inscribed: *no. 2. fenêtres simultanées. 1912*
Oil on canvas, 11 $\frac{1}{2}$ by 9 $\frac{1}{2}$ (30 x 23.5)
Lent by Mr Georges Ullman, Great Neck (NY) USA
- 19 A WINDOW. STUDY FOR 'THE THREE WINDOWS' (1912)
Titled, signed and dated on the reverse
Oil on canvas, 43 $\frac{1}{2}$ by 35 $\frac{1}{2}$ (111 x 90)
Lent by the Musée d'Art Moderne, Paris
- 20 THE WINDOWS ON THE CITY, first part, second motif (1912) Plate IX
Titled, signed and dated on the reverse
Oil on cardboard, 15 $\frac{1}{2}$ by 11 $\frac{1}{2}$ (39 by 29.6)
Lent by Mme Sonia Delaunay, Paris
- 21 CIRCULAR FORMS. SUN. MOON (1912-13) Plate XI
Signed and dated
Oil on canvas, 25 $\frac{1}{2}$ by 39 $\frac{1}{2}$ (64 by 100)
Lent by the Stedelijk Museum, Amsterdam
- 22 CIRCULAR FORMS. SUN (1912-13)
Signed and dated. Inscribed on the reverse: *no. 105. Paris. 1913*
Oil on canvas, 39 $\frac{1}{2}$ by 31 $\frac{1}{2}$ (100 by 81)
Lent by Mme Albert Gleizes, Saint-Rémy de Provence
- 23 CIRCULAR FORMS. SUN. MOON (1912-31)
Signed and dated
Oil on canvas, 78 $\frac{1}{2}$ by 78 (200 by 198)
Private collection, Paris

- 24 THE CARDIFF TEAM (1912-13) Plate XII
 Oil on canvas, 77½ by 51½ (196.5 by 130)
Lent by the Stedelijk Van Abbe Museum, Eindhoven
- 25 CIRCULAR FORMS. MOON (1915) Plate X
 Wax on canvas, 10½ by 8½ (25.5 by 21)
Lent by Mme Sonia Delaunay, Paris
- 26 'ROBE SIMULTANÉE' (1915)
 Signed and dated
 Ripolin on board, 11½ by 8½ (29 by 21)
Lent by M. Tristan Tzara, Paris
- 27 HOMAGE TO BLÉRIOT (1914)
 Signed and dated on the reverse
 Oil on canvas, 18½ by 25½ (48 by 64)
Lent by the Musée de Grenoble
- 28* RAINBOW (1914)
 Signed
 Wax on canvas, 15 by 22½ (38 by 58)
Lent by M. E. Labouchère, Paris
- 29 NUDE WOMAN READING (1915)
 Oil and tempera on canvas, 80 by 76½ (203.5 by 195)
Private collection, Paris
- 30 PORTUGUESE STILL LIFE (1916)
 Wax on paper, laid down on canvas, 29½ by 36½ (76 by 92)
Lent by Mr and Mrs Rothschild, Kitchawan (NY), USA
- 31 PORTRAIT OF PHILIPPE SOUPAULT (sketch) (1922)
 Tempera on paper, laid down on canvas, 76 by 50½ (193 by 128)
Private collection, Paris
- 32 MERRY-GO-ROUND (1922)
 Oil on canvas, 98½ by 98½ (250 by 250)
Lent by the Musée National d'Art Moderne, Paris
- 33 PORTRAIT OF BELLA CHAGALL (1925) Plate XIII
 Oil on cardboard, 36½ by 22½ (92 by 58)
Lent by Mme Ida Meyer-Chagall, Paris
- 34 CITY OF PARIS: THE WOMAN AND THE TOWER (1925)
 Signed and dated
 Oil on canvas, 78½ by 20½ (200 by 53)
Private collection, Paris

35 CITY OF PARIS: THE WOMAN AND THE TOWER (1925)
Signed
Oil on canvas (in two parts), 177½ by 37 (450 by 94)
Private collection, Paris

36 THE RUNNERS (1926)
Signed
Oil on canvas, 67½ by 74½ (171 by 189.5)
Private collection, Paris

Plate XIV

37 THE RUNNERS (1926)
Signed
Oil on canvas, 24½ by 31½ (63 by 79)
Lent by the Coutrot Collection, Paris

38 JOIE DE VIVRE (1931)
Signed and dated
Oil on canvas, 80 by 71 (203.5 by 180.5)
Private collection, Paris

39* RHYTHM WITHOUT END (1934)
Signed and dated
Oil on canvas, 79½ by 39½ (200 by 99.5)
Private collection, Paris

40 RHYTHM (1935)
Signed
Oil on canvas, 118½ by 39½ (300 by 99.5)
Private collection, Paris

41* RHYTHM IN RELIEF (1930-1)
Signed on the reverse
Composition on canvas of circular reliefs (1 inch thick) coloured with two tones of yellow sand on a white ground, with circular motifs in white sand, 25½ by 21½ (65 by 54.5)
Lent by M. Leopold Survage, Paris

Painted Reliefs

42 RHYTHM IN RELIEF (1930-1)
Signed (twice) on the reverse
Composition in relief on cardboard. Circular motifs (1½ inch thick) coloured with sand in various yellows, 22½ by 23½ (58 by 59)
Lent by M. Leopold Survage, Paris

43 BLACK RELIEF WITH COLOURED CIRCLES (1930-2)

Oil and ripolin on a composition of plaster and sand on three-ply wood, 18½ by 15 (46 by 38)

Private collection, Paris

44* RELIEF: RHYTHM (1930-2)

Composition in casein and cork; white ground powdered with sand (reliefs ½-1 inch thick), 23½ by 23½ (60 by 60)

Private collection, Paris

45 BROWN AND BLUE RELIEF (c. 1932)

Composition in casein and cork on a cork foundation, 16½ by 25½ (42.5 by 64)

Private collection, Paris

46* GREY RELIEF (1934)

Composition in plaster and casein on wire gauze, 88½ by 70½ (224 by 180)

Private collection, Paris

47* WHITE RELIEF (1936)

Composition in plaster and casein on wire gauze, 76½ by 37½ (193.5 by 96)

Private collection, Paris

**Pastels, Gouaches
& Watercolours**

48 RAINBOW (1915)

Signed (twice) and dated

Watercolour, 19½ by 23½ (48.5 by 60)

Lent by Mme Sonia Delaunay, Paris

49 MERRY-GO-ROUND (sketch) (1922)

Watercolour, 31½ by 28½ (79 by 72)

Lent by Mr and Mrs Rothschild, Kitchawan (NY), USA

50 THE KISS (1922)

Pastel, 18½ by 14½ (46.2 by 35.8)

Lent by Mme Sonia Delaunay, Paris

51 THE RUNNERS (1924)

Gouache, 9½ by 12½ (24.5 by 32.5)

Lent by M. Pierre Granville, Paris

52 RHYTHM WITHOUT END (1933)

Watercolour, 13½ by 5½ (33.6 by 12.8)

Lent by Mme Sonia Delaunay, Paris

Drawings

- 53 PORTRAIT OF THE ARTIST (1905-6)
Charcoal, 14½ by 11½ (36 by 29)
Private collection, Paris
- 54 SAINT-SÉVERIN (1909-10)
Titled, signed and dated
Pen and ink, 8½ by 7½ (21 by 17.9)
Private collection, Paris
- 55 STUDY FOR THE TOWER (1910)
Ink, 16 by 12½ (40.5 by 32.4)
Private collection, Paris
- 56 STUDY FOR THE TOWER (1910)
Signed and dated
Ink, 24½ by 18½ (62.8 by 47)
Lent by Mme Delaunay, Paris
- 57 FOOTBALL (1915)
Coloured chalk, 11½ by 7½ (29.2 by 18.9)
Private collection, Paris
- 58 PORTRAIT OF ANDRÉ BRETON (1922)
Charcoal, 39½ by 25½ (101 by 65.5)
Private collection, Paris
- 59 FOOTBALL (1922)
Coloured chalk, 17½ by 11½ (45.5 by 29)
Lent by M. Pierre Granville, Paris
- 60 FOOTBALL (1923)
Ink and coloured chalk, 15 by 8½ (33 by 20.5)
Lent by M. Pierre Granville, Paris
- 61 PORTRAIT OF TRISTAN TZARA (1923)
Chalk, 21½ by 16½ (54.9 by 41.1)
Lent by M. Tristan Tzara, Paris
- 62 THREE FOOTBALLERS (1924)
Pen and ink, 8½ by 14 (20.5 by 35.5)
Private collection, Paris
- 63 THE TOWER (1924)
Signed and dated
Chinese ink, 8½ by 9 (21.5 by 25)
Private collection, Paris
Project for a lithograph for *Allo! Paris!* by Joseph Delteil (see No. 75).

- 64 PROJECT FOR 'ALLO! PARIS!': BRIDGES AND FOOTBRIDGE AT PASSY
(c. 1925)

Pen and ink, 7 $\frac{1}{2}$ by 7 $\frac{1}{2}$ (19.4 by 20)

Lent by Mme Sonia Delaunay, Paris

Lithographs

- 65 SAINT-SÉVERIN (1926)

Titled and dated

30 $\frac{1}{2}$ by 22 (77 by 56)

Private collection, Paris

From the paintings of 1909 (see No. 8)

- 66 TOWER (1926)

Titled and dated

25 $\frac{1}{2}$ by 19 $\frac{1}{2}$ (65 by 50.2)

Lent by Mme Sonia Delaunay, Paris

From the paintings of 1910 (see No. 10)

- 67 WINDOW ON THE CITY (1926)

25 $\frac{1}{2}$ by 19 $\frac{1}{2}$ (65 by 50)

Private collection, Paris

From the paintings of 1910-11 (see Nos. 12 and 14)

Illustrated Books

(lent by
Mme Sonia Delaunay
Paris)

- 68 GUILLAUME APOLLINAIRE. *Robert Delaunay*. Paris (André Marty),
1912-13

- 69 VINCENTE HUIDOBRO. *Tour Eiffel* (poem). Madrid (J. Pueyo), 1918

- 70 LOUIS ARAGON. *Les Aventures de Télémaque*. Paris (NRF), 1922

- 71 YVAN GOLL. *Le Nouvel Orphée*. Paris (La Sirène), 1923

- 72 PHILIPPE SOUPAULT. Paris, *Les Feuilles Libres*, No. 33, September-
October 1923

- 73 LÉON-PIERRE QUINT. *Déchéances Aimables*. Paris (Sagittaire), 1924

- 74 YVAN GOLL. *Der Eiffelturm*. Berlin (Schmiede), 1924

- 75 JOSEPH DELTEIL. *Allo! Paris!* Paris (Quatre Chemins), 1926

- 76 ILARIE VARONCA. *Colomba* (poems). Paris (Imp. Union), 1927

- 77 HENRY DE MONTHERLANT. *La Relève du Matin*. Paris (Spes.), 1928
- 78 R. MICHAEL. *Sérénades Indiennes* (essays). Paris (Lib. de la Cité Universitaire), 1934
- 79 YVAN GOLL. *Pariser Georgika*. Darmstadt (Hermann Luchterhand), 1956
- 80 ANATOLE DELAGRAVE. *Clefs de Pavés*. Paris (A. Delagrave), (no date)

* It is regretted that three paintings (Nos. 18, 28 and 39) were withdrawn at short notice and four reliefs (Nos. 41, 44, 46 and 47) were found to be too fragile for transport to this country.

Some Writings on Delaunay

THE CITY OF PARIS

... The great event [of this exhibition] is without doubt the *rap-prochement* between Robert Delaunay and the Neo-impressionists who exhibit in the last rooms. Delaunay's painting is decidedly the most important in this Salon. The *City of Paris* is more than an artistic manifestation. This picture marks the advent of a conception of art which has perhaps been lost since the great Italian painters. And if it is a résumé of all the foregoing work of the artist, it is also, technical considerations apart, a résumé of all the ideas in modern painting. It is executed in a broad style, the composition is simple and grand. And all that one could say in its disfavour could not disprove this truth: it is a painting, a true painting, and it is a long time since we have seen one.

GUILLAUME APOLLINAIRE
*L'Intransigeant: Le Salon des
Indépendants. Paris, March 19, 1912*

SIMULTANEITY

The idea of 'Simultaneity' has preoccupied artists for a long time: as early as 1907 Picasso and Braque were obsessed with the problem, striving to paint figures and objects from different aspects at the same time. It then preoccupied all the Cubists, and you may well ask Léger what voluptuous delight he experienced in portraying a face from the front, and in profile, at one and the same time. Meanwhile the Futurists extended the range of Simultaneity and spoke of it openly, even using the word in the preface to their catalogue.

Duchamp and Picabia briefly explored the fringes of Simultaneity, but it was Delaunay who declared himself its champion and who made it the basis of his aesthetic principles. He contrasted Simultaneity with Successive Vision and found in it the new element of all modern art—plastic, literary, musical and so on . . .

GUILLAUME APOLLINAIRE
*Les Soirées de Paris (No. 25, pp. 324-5):
Simultanisme-Librettisme. Paris, June 15, 1914*

ORPHISM

Orphism arose in 1913 from the conjunction of the researches of Delaunay who elaborated it and those of Apollinaire, who gave it a name that had inspired his own poem, the *Bestiary* or *Procession of Orpheus*, to indicate that this kind of painting 'could tame the wild beasts, move rocks and trees . . . ' as one of the critics of the movement wrote. Its representatives were the Czech, Kupa, the Americans, Bruce and Wright, and the Russian, Sonia Terk, afterwards Madame Delaunay. On the fringe was the Swiss, Jean Crotti, an independent artist whose work may be said to have an affinity with Orphism and who was attracted by the purity of its colour and its dynamic form of expression, while its leader was the Frenchman, Robert Delaunay, who had dissociated himself from Cubism after a brief flirtation . . . His paintings of 1910-12 show how greatly this artist differed from the Cubists in his love of strength and his passion for movement. The first of these qualities explains his choice of theme—the theme of the city which inspired his composition of *The City of Paris*, now in the Musée d'Art Moderne, that of the cathedral, as in the *Towers of Laon* and *Notre-Dame de Paris*, and above all the theme of the Eiffel Tower which, contrary to the claims of Princet, attracted Delaunay less as a logical construction—'the necessary result of algebraic formulae or of abstract calculations on the resistance of materials'—than as the most powerful edifice of its kind and the most representative of modern civilization. As strength is most apparent in movement, it was movement that Delaunay invoked to convey both force and grace when, in the painting of the ambulatory of Saint-Séverin, he bent the columns as if they were struggling one against the other. In the same way, and for the same reason, he accentuated the natural vigour of buildings as robust as Notre-Dame, as delicate as the cathedral of Laon, as daring as the Eiffel Tower, until they appear to move and almost to tremble. In his paintings of this period, curves, ellipses, spirals and acute angles predominate. Verticals are rare, horizontals and right angles are rigorously excluded. Their frenzied movement gives to these pictures an hallucinatory quality more moving than the dynamic paintings of Fernand Léger.

This pursuit of strength and movement was in a sense a return to Romanticism of which the last pictorial phase was seen in Fauvism. It is not, therefore, surprising that Delaunay advocated a return to colour, pure colour used arbitrarily, as he did in those crucial works which marked the turning point of his career, *The*

Windows of 1912. 'Windows opening on to a new reality,' he wrote in the as yet unpublished notes on his work, this canvas reveals the new methods which the artist was henceforth to use—'contrasts set out in such a way as to create structures, colour arrangements which unfold like phrases of colour.'

A new step in this direction was made in the *Circular Forms* of 1913, the first manifestations of the Orphism to which Delaunay was, in future, to remain faithful. Orphism was characterized in the first place by a resolute adoption of the non-figurative. Going further than Cubism, which always retained contact with objective reality, Delaunay made use of 'no exterior representation, no allusion to things or to geometrical shapes' and advocated a kind of painting that he described as 'non-objective' in which no reference was to be made to the reality of things seen. The sole aim of this kind of painting was to combine forms, to add 'theme upon theme of colour, in compositions which renew and transform themselves' within limits set only by the imaginative power of their author. 'It is the theme alone which develops . . . It has no need for traditional aids or literary or symbolic interpretations.' In a word, form and motif here coincide. 'It is colour itself that, by its play, its sensibility, its rhythms, its contrasts, forms the framework of rhythmical development.'

Colour and rhythmical development: these are the words which give us the key to Delaunay's chief preoccupations. . . . Whether the subject is identified with the form or whether the artist refers, however remotely, to reality (as in the *Portuguese Still Life* in the Musée d'Art Moderne), Delaunay's canvases consist essentially of a combination of flat patches of colour, used sometimes arbitrarily and sometimes to explain certain elements in the motif, as, for example, the water melon in the Musée d'Art Moderne still life. They thus present an appearance not unlike church pavements on which the light, filtering through stained glass, creates spots of various colours eddying as in a kaleidoscope.

Not that the distribution of these zones of pure colour is a matter of chance. Instead, it reveals true mastery . . . and is organized with the utmost care and subtlety. . . . It is significant that Delaunay, in his notes on his work, makes frequent use of musical comparisons, as, for example, 'colour is a function in itself; the whole of its action is in operation at each moment, in each development, as in a musical composition of the time of Bach'. He wanted to create rhythms as in music, convinced that through them he could make the art of colour analogous to that of music and enrich

it by the introduction of a sense of time, which is music's most valuable attribute. The time factor in the structure of a picture, he wrote, 'gives it a new structural significance and gives much greater strength to a painting than can be obtained by even the most masterly interpretation of nature'. For this reason he entitled the series of 'non-objective' paintings dating from 1934 and 1935 *Coloured Rhythms*, and *Rhythms Without End*.

To the three main preoccupations of Delaunay and his disciples—rhythm and, as we live in a spatial age, simultaneous rhythm (from which the name 'Simultaneity', often given to Orphism, derives), pure colour, and the non-figurative—a fourth must be added, the monumental. Even at the time when he was associated with Cubism, the author of *The City of Paris* had dreamed of large-scale compositions. Time served only to strengthen this ambition. *Peintre en bâtiment inspiré*, to quote the formula of Gleizes, he experimented with new materials, using a casein medium on canvas, marouflaged on board, which would not only resist atmospheric pollution and ensure perfect conservation of the colour, but could also be hollowed out and could, if not actually carved, at least be worked with a chisel. He also strove to adapt his creations to the needs of mural decoration, and at the Paris Exposition Universelle of 1937 were seen some immense compositions (one of which was more than 9,000 square feet and another over 8,000) in the Railway Pavilion and that of the Air. In these large works Delaunay achieved his ambition of making painting 'the end, the covering . . . the skin' of architecture and of restoring it to its ancient function. But it should not be supposed that this preoccupation led the artist to renounce the dynamism of his youth. . . . Far from regarding the dynamic and the monumental as opposites, Delaunay believed them to be indivisible—at least as far as our own day is concerned—and his Orphism can thus be seen as the logical outcome of his lyrical and colour-enchanted Cubism.

BERNARD DORIVAL

Les Etapes de la Peinture Française contemporaine.
Paris (Gallimard), 1944, pp. 283-7

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